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nary coat, thin the paint with a little turpentine mixed with a few drops of copal varnish; this will dry quickly and prevent the color from drying dull. All the panels should be done at one sitting to insure uniformity. When this first painting is dry, proceed to sketch in the whole of your design; do this with a piece of charcoal as lightly as possible.

In painting the flowers or fruit, as the case may be, endeavor to finish up as you proceed; keep the light and shade broad, paint the shadows thinly and load on the lights; bear always in mind that your object is to obtain with as little work as may be the greatest possible effect. Try to put in every stroke of your brush with intention, so that you may not have to paint in and out; if you do your colors will become muddy, or, at any rate, you will be unable to preserve the fresh crispness invaluable in decorative work of all kinds.

When the entire screen is finished, it is sure to need touching up in places; this group must be brought into greater prominence; that, made to recede, and so on until perfect harmony is obtained.

Should tapestry painting be your choice in preference to oils, you will find it essentially suited to the purpose; the rich depths of color obtainable, the soft blending of tints and the great durability of the material are all in its favor. We are speaking, of course, of the kind of tapestry painting that can be rendered indelible by means of the action of steam properly applied. This kind can only be painted on wool canvas with dyes specially prepared for fixing. This branch of art is very fascinating and well adapted for amateurs. There is no disagreeable smell as with oils; it is very clean work, and for figure painting there is no method whereby you can obtain so high a degree of finish in effect compared with the amount of time and labor bestowed on the actual painting. Tapestry painting is certainly not difficult, more especially to those who can paint in water-colors; but in any case a very few practical lessons will put you in perfect possession of the manner of manipulating the dyes and practice will do the rest.

In addition to oil painting on canvas and the use of tapestry dyes, many other ways of painting screens may be employed. There are a number of textile fabrics that make an excellent foundation for painting on. Art satin, dyed in many beautiful shades, Bolton sheeting and flax velours are among them; on the latter lustra colors combined with oil-painting give a beautiful effect.

Lincrusta—especially lacquered lincrusta which presents the appearance of gilt leather—is also very effective, and it takes but little time to decorate it. We once saw a dado painted on this material for a parlor; the effect was charming. The dado was divided up into panels with stripes of wood between and stencilled with a suitable design. Each panel was thirty-six inches high

and the width of the lincrusta was about nineteen inches. The entire scheme of design consisted in the representation of outdoor flowers, fruit blossoms and fruits in their respective seasons; birds and butterflies in great variety were introduced, and the different colorings were so skillfully arranged that their juxtaposition served only to heighten and enhance their beauty. The treatment of the design was realistic and decidedly Japanese in its graceful simplicity. The dado was finished off at the top with a carved rail decorated to accord with the stencilled styles of wood. This rail formed a narrow shelf on which were ranged plaques and various articles of bric-à-brac. The walls were quiet in tone and sur-

## The Needle.

### EMBROIDERED SCREENS.

THE design for the single fireplace screen given on the opposite page is just suited for the very newest style of rich embroidery. The ground should be of cream-colored "art satin;" tint the design with two shades of olive green; then with several shades of rope silk, varying from pale straw-color running through the yellows down to golden brown, embroider the whole design in different kinds of point-lace stitches,

some parts being very open. The main parts, that, as it were, support the design, must be much more solid. Wherever anything like a circle is introduced, crochet the silk over a metal ring of a size to fit the position it is to occupy, then sew the ring so covered firmly in its place with fine sewing silk. This method enriches the work to an amazing degree, and is quickly done. These rings, obtainable in many sizes, can be substituted with good effect for the little triangles ornamenting the border. The lines on either side of the border should be of Japanese gold cord put on in the way already described. The space between the border and the frame should be of olive green plush.

If preferred, the design can be executed in lustra colors on moleskin, velvet or plush, but this style, though effective, is somewhat out of date.

The design for a single panel screen on this page is of exactly the kind required for the French ribbon embroidery which is at present somewhat of a novelty in this country. Exquisite specimens of this charming work are to be seen at the Decorative Art Society's rooms, where they may be studied with advantage by any one about to undertake this kind of embroidery. The materials needed are French embroidery ribbon (sometimes called China ribbon) in two or three widths, in plain colors, and also shaded—this shading helps greatly the general effect of the coloring. Fine sewing silk matching the ribbons will also be needed, and it will be necessary to have some embroidery silks to be used for parts of the design not suited for the use of ribbon.

The ribbon should be kept entirely on the front of the work, which gives it a raised appearance. For roses and double flowers the raised effect is further increased by sewing the ribbon in loops, following the outlines of the leaves, and crowding the loops together as closely as possible so that they form a compact mass. For single flowers and leaves, such as pansies and forget-me-nots, the ribbon is laid flat over the form of the leaf, secured at the extremity of the leaf with sewing silk and brought back to the centre so that the ribbon is doubled. The centres of the flowers are made with raised knots in embroidery silks. The floating ribbons are put in



EBONY SCREEN WITH PANEL OF FRENCH RIBBON EMBROIDERY, BY CH. EDMONDS.

mounted with a narrow frieze to match the rail. The furniture was arranged so as to hide the dado as little as was consistent with good taste, and, altogether, the ensemble was extremely pleasing and harmonious. I may add for the encouragement of the reader that the scheme was devised and carried out by a clever amateur, who, in consequence, became the envy of all her friends with like tastes but less ability. Possibly the secret of her success lay in the fact that she did not attempt too much. True, she took nature for her model, but the treatment adopted throughout was broad and simple, while particular attention was paid to correctness of drawing.

EMMA HAYWOOD.

with Kensington stitch in solid embroidery, as are also the scrolls and conventional parts of the design. The stems are executed in tambour stitch. In the present instance, it is recommended to shade the scrolls in rich golden tints and the floating ribbon in pale blue on a white or cream-colored art satin. The more colors and variety that can be introduced into the flowers and foliage the better, and there is scope here for individual taste and judgment.

This kind of work must not be confounded with the old French ribbon embroidery, examples of which were given in the April number of *The Art Amateur*, although with a little ingenuity and a knowledge of the modern style of treatment, those designs might be utilized, especially by the introduction of a group or a basket of flowers in place of the centre ornaments.

#### BIBLE-MARKERS.

THE sacred monogram shown on one of the two designs by Mrs. Rhodes in the supplement this month is intended for working upon a broad blue—almost a purple—silk ribbon. Although given as a suggestion for a Bible marker, it may very well be enlarged and used for other purposes, as, for instance, the centre of a pulpit hanging, or for decorations intended for panels at Christmas, Easter or Harvest festivals. The treatment I propose is a mixture of appliqué and embroidery. Let the letter H be cut out in white cloth or velveteen, the S in red velvet and the I in cloth-of-gold if it can be had; if not, in rich gold-colored silk. They should then be placed in position on a piece of fine backing firmly framed. We should perhaps say that the materials should be backed, as so often previously described, by pasting upon very fine cotton backing before they are marked and cut out. This will keep them flat and prevent them from curling at the edges.

In placing, let the letters intertwine, as shown in the drawing. The S will need to be drawn through the I to begin with, and the H can then be placed, the only difficulty being in the centre, and this can easily be avoided by cutting the narrow portions just where they will come under the broad portion of the central letter. The work could quite well be done upon the silk of the marker without transferring; but in this case double the quantity of ribbon will be needed, as the marker must then be made double, so as to hide the stitches at the back.

When the monogram is placed—if it is direct onto the silk, this must previously have been fastened onto a framed backing—it must be sewn down, all along the edges, with small over-sewing stitches, for which it will be best to use cotton, as it does not slip as silk does. The white velvet must be merely outlined with gold cord, very fine, or thread may be used; but if Japanese, care must be taken that it does not unwrap and form a ragged-looking edge.

The letter S, which has been cut out in a rich red velvet, must also be outlined with gold, and this must be carried on to form the stalk of the vine in the ornament. The vine leaves must be worked in greenish shades of gold silk or green silks toning very distinctly into gold, and with a tawny reddish bronze toward the edges. The grapes and the veins on the leaves must be worked in fine gold thread, the former by sewing the thread round in a spiral circle. The dots along the edge of the letter must be worked in satin stitch in pale pink silk, taking care that the dots graduate in size as they are marked on the design. The detached ornaments at the ends of the H should be worked in with gold-colored silk and shaded a little toward the edge of the letter. The I, being the most important letter of the monogram, should be more elaborately worked, so as to bring it into distinct prominence.

If it is of cloth-of-gold, it will be sufficient to outline it with red silk cord and work tiny French knots over it with red silk. If, however, it is only in gold-colored silk, it must be outlined with gold cord and gold threads laid across it, stitched over with red to give greater richness. These layings should, in fact, be done first, and the outline put on last of all.

The other monogram may be treated in the same manner, the omega being appliqué of gold-colored silk, with layings of fine gold thread and an outline of gold and red. The alpha must then be cut out in red velvet edged with gold cord, and the enrichments worked in with pink in satin stitch.

The ears of barley, which form the ornament, must be finely worked in feather stitch, and stem in shades of

gold-colored silk, very fine gold thread being used for the spikes. It will probably look best to outline the ears, bringing the gold thread up on the outside to form these.

In making up the markers, by good lights the designs should be twice worked and applied on each side, so that whichever way the ribbons turn they will look right. If this is not done, they must be double and stitched together at the end where the embroidery comes. The best markers are made quite plain, a length of ribbon long enough to lay in the book showing four or five inches at each end; the ends should be trimmed with gold fringe. Some, however, prefer a made marker to keep two places; but they are not satisfactory in use. There should, of course, be two markers for the Bible, for the first and second lesson.

L. HIGGIN.

## Treatment of Designs.

### "SUNSET IN THE VILLAGE." (COLORED SUPPLEMENT, NO. 1.)

BEFORE attempting to copy this characteristic painting by Mr. Bruce Crane, the student should study it awhile from a proper distance. Hold it off, using the half-closed hand as a telescope for one eye, and closing the other eye to get the proper focus.

Select a medium-grained canvas of good quality. It is a mistake ever to paint on cheap canvas, for the colors are pretty sure to sink in to such a degree that no matter how clever the picture nothing will save it from failure.

Make a careful drawing in pencil or water-color. If the latter be used, mix a little ox-gall with the water to obviate the difficulty of making the color adhere to the primed ground. Do not trouble to draw the figure at first. It must be put on last of all with the brush. Indicate clearly the masses of trees, the roadway and pool in the foreground. Be particular to secure correctly and clearly the outlines of the cottages and village church. Begin painting by putting in the sky. The sky palette should be simple, and while few colors are used let there be as many gradations of those colors as possible. Paint the sky in at once if possible. Set the palette for this with cobalt, yellow ochre, scarlet vermilion, cadmium, raw umber, pale lemon yellow and white. Lay in first the greenish blue, with an admixture of cobalt, yellow ochre and white; then paint in the other tints broadly as you see them, not blending them too much in the first instance or they will assuredly become muddy. For the gray tint near the horizon to the left, mix cobalt, scarlet vermilion and white, with, perhaps, a touch of raw umber. A good warm gray for the far distance can be made with light red, cobalt, ivory black and flake white. A little raw umber may be introduced in parts and the proportions of the mixture varied in making out the different buildings.

French blue, yellow ochre and white, subdued with a little light red, will give a good color for the foliage, it being made grayer by adding more of the red and white and less of the yellow in the far distance. Paint the roadway with Indian red, ivory black and white, using less red as it recedes from view, and adding a very little burnt Sienna right in the foreground. The pool requires to be indicated with the sky colors which it reflects; only they must be slightly modified.

In beginning the foreground, lay in a foundation with Prussian or Antwerp blue and burnt Sienna, substituting yellow ochre for the burnt Sienna as the ground recedes. Into this foundation paint with emerald green, raw Sienna and white, with touches here and there of pure raw Sienna and burnt Sienna. If, when about to retouch and work up the details, you find the general tone too cold, glaze with raw Sienna; if too warm, scumble a little cobalt over the previous painting and work into that with the tints previously used modelling here and there until the required degree of finish is obtained with the colors already on your palette.

Indicate the figure with raw umber, ivory black and white. Mark out the fence with black and white warmed with a little light red. Put in the sparks of light in the windows with light orange cadmium. Should you allow the picture to become dry before finishing, pass over it first a dampened cloth or sponge; then wipe it dry and rub into it a very little poppy or linseed oil. This process causes the after painting to unite with the first. Any excess of oil must be removed with a piece of soft silk or linen.

Paint with hog-hair brushes wherever possible; they give a freer touch. Occasionally sable brushes must be used for the finer parts.

With regard to medium, it is well to do without any as much as possible. However, it is requisite to have some at hand in case of need. That known as "Roberson's medium," ready prepared in tubes, is an excellent vehicle, but many good artists prefer a mixture of equal parts of copal varnish, turpentine and prepared linseed oil, which is found to be a good drier, besides keeping the colors brilliant.

On no account fall into the error of varnishing your picture soon after it is finished. At least from eight to twelve months should elapse. Then use only the best mastic varnish.

### CHINA DECORATION. (COLORED SUPPLEMENT, NO. 2.)

BEGIN by copying carefully the figures with a hard lead-pencil on fine white china. The general tone of the ground should be put in first; for this use a very thin wash of apple green, or any other of the light greens which will give the proper tone. The leaves are painted with the same color, but of a darker tone, and are shaded and outlined with sepia. The gild-

ing may be replaced by sepia if preferred, although the effect with the gold will be far more effective. The gold tracery should be very carefully put on; use for this a very small pointed brush. Some persons prefer to have the gilding done by the professional workers who attend to firing the china.

#### MORNING-GLORIES.

SUCH outline studies as that of morning-glories given in the supplement pages are very useful, as they are applicable in many ways. This one, for instance, any one with even a slight knowledge of painting would utilize for china painting. The shading would be very simple; it suggests itself by the position and markings of each flower. For outline embroidery this kind of design is admirable, especially with the addition of flat tinting, which is so simple that any one can do it. The design would be very suitable for embroidering in white silk, and, by dividing it, as the upper and lower parts are complete in themselves, would do admirably for a lunch cloth with a spray so treated in each corner. The complete spray is just the size for a pincushion top, and could be embroidered in colored flax thread on Bolton sheeting for this purpose, or painted in very delicate shades on Bolting-cloth or satin. The design divided could be put on toilet bottles to match, since it is fashionable to cover toilet bottles with the same material used for the pincushion.

#### THE SCREEN PANEL "SUMMER."

THE second of the series of four panels representing the Seasons, is given among the Supplement sheets this month. Directions for treatment of all four designs are given in the issue of April of this year.

## New Publications.

### MR. W. P. FRITH'S NEW VOLUME.

THE *Autobiography and Reminiscences of Mr. W. P. Frith*, painter of "The Derby Day," "The Railway Station," and other works made popular by engraving, is like to be as popular as any of these pictures. What that may mean will be seen from the following anecdote (from the second volume, just published), which will also serve as a specimen page of the book:

"The last picture in the series of the 'Road to Ruin,' painted by me some years ago, represents my hero preparing for suicide in a squalid garret. I sought high and low for the miserable furniture common to such places. . . . At last, in a small public-house, where I drank some beer that I did not want, I found a man, who, on explaining my difficulty, said:

"I live within two doors of this, and I think I've got the very thing you want upstairs. Come on, and I'll show it to you."

"My friend was the owner of a very small and dirty print-shop hard by the 'public.' In the window was an engraving after a picture of my own, out of which I proceeded to make capital.

"That is an engraving from a picture of mine," said I.

"Nonsense!" said the man. "You don't mean to say you are Frith?"

"No other," said I.

"Well, that is a good un. Come along upstairs. If the table suits we'll soon make a bargain over it."

The table did suit. It was very worn, very rickety, worthless for any purpose but the painter's. Mr. Frith inquired the price. The answer, which we quote, contains the cream of the story:

"The man went to the top of the stairs, and shouted, 'Harriet!'"

"What's to do?" said a voice from below.

"Is Polly downstairs?"

"No, she ain't. She's gone to Mrs. Grimes' for my stays, and she has somewhere else to go after."

"Ah, that's a pity!" remarked the man, turning to me. "I wish you could ha' seen her; she's a downright pretty girl, though I say it as ought not. You could do Polly justice, you could. Bless you, I know all your pictures—the 'Derby Day,' and that—and if you will do me a likeness of my daughter, I will give you that table for it with pleasure."

Mr. Frith, so well and favorably known to the masses, has also been much patronized by the classes, and his book teems with great names and anecdotes about them. Dickens and Landseer, Leech and Sala are of the number. Some of the best of our author's stories are, however, about people not as distinguished, like that recounted above, and like that of the gentleman from Roehampton, who, with his daughters, found himself in the Haymarket on a snowy night, the rest of the small audience gone home, their money refunded, and his carriage ordered at eleven. But for that, and many another good thing, we must refer the reader to the book. It is in two volumes and is published by Harper & Bros.

THE OPEN DOOR, by Blanche Willis Howard, is the story of an invalid, a cripple, a fine character in his way, though irascible and abusive to those whose attentions mitigated in some degree the sorrows of his painful life. There is an old countess, an adorer of nature, and in especial, a worshipper of trees, and a young lady, Gabrielle, who does not sympathize with her, and who, the countess says, "has no pain and consequently no sympathies." "Indeed," remarks the cripple, "like a clam or a jellyfish! An admirable temperament. I am educating myself in that direction." But all the people in the book are pleasantly peculiar. The reader will be quite satisfied that the author should do as Molière wished in the passage quoted by her as a motto: "Let me weave at leisure the tissue of our romance, and do not press forward the conclusion." Indeed, the conclusion is of little moment. The book may be read either backward or forward with equal pleasure. Houghton, Mifflin & Co.

AN AUTHOR'S LOVE is the somewhat enigmatic title to the English version of the letters of Prosper Mérimée's